DOCUMENT RESUME

ED 342 040 CS 507 734

AUTHOR Gibson, J. S.
TITLE Ted Malone: Broadcast Interpretationist.
PUB DATE Apr 92
NOTE 19p.; Paper presented at the Annual Meeting of the Sooner Communication Association (Norman, OK, April 3-4, 1991).
PUB TYPE Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Audience Awareness; Media Research; *Oral Interpretation; Popular Culture; *Programing (Broadcast); *Radio; *Reading Aloud to Others
IDENTIFIERS *Broadcast History; *Russell (Frank Alden)

ABSTRACT

One of the few broadcast interpretationists recorded in the history of radio, Frank Alden Russell--whose Ted Malone programs spanned three decades on local stations and national networks--perhaps best represents both the initiation and prime of broadcast interpretation. Born in 1908, Russell became interested in oral performance when he was attending high school in Missouri. He was also a champion debater in college. He acquired his pseudonym, Ted Malone, when asked to fill in for a program by reading poetry. The positive audience response to his reading led to his program "Between the Bookends." As his popularity increased, Malone began writing for other programs, and soon became production manager, production director, and program director at his radio station. During World War II, Malone ventured into other types of broadcasts, such as variety shows and quiz shows, and even went overseas to broadcast as a war correspondent, providing human interest soldier stories for the listeners back home. Malone's growth as a reporter-writer-interpretationist continued to expand between 1950 and 1956, and by 1957, he had established "Ted Malone Productions" as an independent operation to consult, write, record, and produce audio-visual presentations and educational material for radio, television, and films. Whatever the task, Malone continually relied on oral interpretation and strove to communicate with his listeners conversationally and convincingly through his readings--always the broadcaster, always the interpretationist. Ted Malone partially retired in the 70s, and died in 1989 after contributing more than 60 years to broadcasting and its development. (Twenty-seven references are attached.) (PRA)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED342040

TED MALONE: BROADCAST INTERPRETATIONIST

J. S. Gibson, Ph.D.
Associate Professor

Department of Communication
P. O. Box 19107
The University of Texas at Arlington
Arlington, TX 76019

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

J. S. Gibson

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)"

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS507734

BEST COPY AVAILABLE

TED MALONE: BROADCAST INTERPRETATIONIST

ABSTRACT

This paper traces the evolution of Frank Alden Russell who, as Ted Malone, brought radio broadcast interpretation and "readings" to their artistic peak, locally, regionally, and nationally. For more than sixty years--as "wireless" novice, as announcer-writer-singer, as head of his own production firm--he was instrumental in perfecting programs for all the media during historically chaotic times.

Detailed here are his broadcast philosophy, his acceptance of the philosophy of Robert Burns, his feelings about his listeners and his work, and a profile of one of broadcasting's pioneer personalities.

INTRODUCTION

The history of radio broadcasting reveals program material of almost every imaginable content. One of the program types widely popular with national and local audiences presented interpretative reading of poetry and descriptive prose. Announcers and other broadcast personalities shared the works of well-known and little-known poets and writers. Occasionally, on special broadcasts, such as A. M. Sullivan's "New Poetry Hour"--WOR-Mutual--and Harriet Monroe's Poetry Magazine Program--WEAF-NBC, authors interpreted their own material ("POETRY," 1935, November). "Readings" became a frequent newspaper entry in the Sunday schedules of the period (New York Times, January 5, 1930; January 17, 1932; October 21, 1934; and February 4, 1940).

Broadcast interpretation was popular during a period characterized by social and economic upheaval. The atmosphere of the nation during radio's birth and progress was constantly changing from an era of Victorian principles and tastes to a more socially conscious, less restrictive society. The "roaring twenties"--marked by flappers, vaudeville, prohibition, jazz, talking pictures, gangsterism, and business expansion--gave way to the gloom of the depression and recession of the thirties and to the chaos of world war in the forties. The companionship of radio, the voices from the ether, prompted listeners to express themselves by writing to the broadcaster who, in turn, discussed the correspondence with his superiors and programmed to audience tastes. Thus, programs of broadcast interpretation frequently reflected the social milieu through presentations of contemporary literature of inspiration and comment, providing combinations of the classical and the common, the educational and the entertaining, the sophisticated and the slapstick (Longley, , Silverstein, and Tower (Eds.). 1960; and Summers, 1958).

Of the few broadcast interpretationists recorded in the history of radio, Frank Alden Russell--whose Ted Malone programs spanned three decades on local stations and national networks--perhaps best represents both the initiation and prime of broadcast interpretation (Kaplan, 1949). Russell's acceptance by more than a generation of audiences sets him apart from other practitioners who somehow failed to maintain the appeal that was featured in the Malone

broadcasts. He epitomizes the art of broadcast interpretation, thereby characterizing a major dimension of radio in its "Golden Age" and reflecting the social and intellectual climate.

This paper--a part of a larger work--details the life and career of Frank Alden Russell, with special emphasis on his ideas about broadcast interpretation, his devotion to Robert Browning's concepts of work, his own feelings about work and fun, and his responsiveness to his listeners.

THE EVOLUTION OF TED MALONE

Radio broadcasting was only four years old when Frank Alden Russell made his first broadcast in 1924. The teen-aged Russell discovered all the fun of a new toy and the challenge of a new entertainment form in the "wireless." Because of its experimental nature, broadcasting offered almost limitless creative opportunities to its fledgling performers and an opportunity to grow. Alden Russell matured with the broadcasting art to become one of the most popular broadcast interpretationists in its history.

The Early Years, 1908-1931

Not quite eighteen months after Fessenden first broadcast poetry on his Christmas Eve test, the Reverend Frank Arthur and Grace Aurora Russell announced the birth of their new son, Frank Alden Russell, in Colorado Springs, Colorado. There was probably little thought on that May 18, 1908, that Alden would become one of the stars of the broadcasting world under the name, "Ted Malone."

P. Caspar Harvey (personal interview, June 30, 1970) noted that Reverend Russell was "an officer in the Mormon Church." A magazine writer characterized him as "an itinerant Latter Day Saints evangelist," and proprietor of a little general store in Colorado Springs ("POETRY,"1935, November). Alden remembers selling newspapers on the store corner when he was seven or eight years old (Russell, personal communication, June 27,1970), but recalls only a few of his classmates in the "first few years of schooling " in that city (Between the Bookends [radio program #4],1947, January). His own

recollections paint a picture of a rather average little boy with an average number of problems:

> Charlie Fletcher [was] my first rival. The girl's name was Kathleen Court. We were in kindergarten. Then, there were the two kids who used to bully me regularly and bloody my nose occasionally: Gordon McIntosh and Mickey Schwartz; and a boy named Boyd Hoak whom I'm afraid I bullied a little myself. (Bookends #4, 1947).

Alden's father had duties requiring the family to move frequently around the country. These duties prompted a move to Wichita, Kansas, in 1916 and, although their stay there was brief, it was long enough for Alden to play the normal pranks of youth. He once made a present of some white mice to a playground supervisor. She fainted. Shortly after that incident, the Russell's moved to Independence, Missouri: "We drove to Missouri in a 1914 Ford Touring car; five of us and everything we owned (Bookends #4, 1947). As they stopped overnight in Emporia, Kansas, Alden recalls an unforgettable event:

> That's the first place I ever remember ordering for myself in a restaurant. Dad apparently knew the people who owned the hotel and the son of the owner--Orville James, I think his name was--chaperoned me at breakfast. He told me I could order whatever I wanted on the menu. And I'll never forget the disgusted look on his face when I decided on cake, eggs--any style--and ripe olives for breakfast. That's what I loved (Bookends #4, 1947).

Life for Alden Russell settled to normalcy in Independence, where he attended elementary, junior, and senior high schools (Who's Who in America, 1942-43, 22, p. 1427). Of course, "normal" for a growing, inquisitive youngster carried a variable definition. He and some other boys "normally" proved their boyhood by misbehaving. As the principal was about to paddle the boys in front of the whole class, Alden discovered that new sixth-grade teachers were human:

> The humiliation would have been unbearable, but, I shall never forget, as I bent over to meet my fate, I saw Miss Tidswell standing over by the window with tears in her eyes. Tears in her eyes! The teacher? Some strange sense of justice made me numb to all punishment (Bookends #4, 1947)

As far as we know, these errant ways did not continue during his junior high school days. At least, they were not remembered.

The Move Toward Broadcasting

Russell entered William Chrisman High School in 1923 and soon became interested in oral performance, an interest prompted by his father, who would start an argument with Alden--find out how he felt on the issue--then, take the opposite side just to develop his son (Harvey, 1970). Russell commented that

> My dad was a minister and, undoubtedly, the most influential individual in my life. And certainly the best in getting me interested in talking, in public speaking, in taking part in activities which involved--well, any of this kind of performance, such as debating, or elocution, or any of those things. . . (Russell, 1970).

At a 1924 speech tournament in Independence, Russell first came to the attention of P. Caspar Harvey, a professor of English at William Jewell College in nearby Liberty, and who was to become Alden's debate coach and close friend in later years. Harvey was especially impressed by the "instant humanness" Russell displayed as a "great debater" and as an excellent extempore speaker. "There was a quickness of response, instant participation, an ability to read people and to come up with the appropriate response--a sort of empathy" (Harvey, 1970).

His abilities in forensics won him "a peck basket full of medals" (Harvey, 1970) and left little mystery as to why he became interested in broadcasting at an early age, although his explanation belies his talents. When the radio station of the Latter Days Saints' Church, K L D S, began broadcasting in 1924, Russell was one of several high school boys who was asked "to help out on describing the football and basketball games, or just announcing or singing on some of the programs (Russell, 1970). As Professor Harvey recalls, Russell announced the first football broadcast--a game between Liberty and Independence High Schools which took place on the William Jewell field in 1924 (Harvey, 1970). Russell did not imagine himself a "broadcaster" at this time, but rather, a curious experimenter:

> I probably talked more than some of the others in my class. And because [the station] was only a few blocks from my house, and

> because I knew some of the people involved in it, I became glamorized by the fun of radio--"wireless," in those days (Russell, 1970)

In the last two years of his high school studies, 1924-26, Russell's curiosity led him to work closely with the fledgling industry in almost every capacity--and without pay! Announcing, acting, singing, and writing "was all for fun," and became an integral part of his education (Russell, 1970).

Russell's ambition in life at this time was to become a lawyer, and he had this career in mind when he entered William Jewell College in 1926. Professor Harvey assisted him with his interest in debate and extemporaneous speaking and placed him on the forensics team. His debate endeavors were "fairly successful" and he accompanied the team to the national finals at Tiffin, Ohio, in 1928--two years before he normally might have done so. His success there, however, was not in debate for, by some technicality, he and his partner were disqualified; but Russell did leave Tiffin as the National Extempore Champion and "Prof" Harvey remembers Russell as "my first champion; the first of nine." When they all returned to Missouri, the station announced the national champion was in the studio. If the audience would telephone in a subject for him to talk on, he would. They did. He did and, according to Harvey, "was a tremendous hit" (1970, and The Forensic of Pi Kappa Delta, 1928, pp. 42-45, 54, & 74).

However exciting the challenge of forensics might have been, Russell kept "one arm reaching out for radio, simply because it was sort of an entertainment factor in my life--and fun" (Russell, 1970). When the station received a commercial license in 1929, under the management of Arthur B.Church and the Midland Broadcasting Company, the studios were moved to Kansas City and Russell was asked to help as a salesman (Kramer, personal communication, September 5,1970). In these early broadcasting days, stations had very little income since they were not "commercial" as we think of them today. The prospect of supplementing his part time earnings at the college were just too tempting. His first sales campaign was successful enough to warrant a bone fide offer from the station manager to join the staff as a salaried employee. The salary, explained Russell, was "so large that I couldn't resist it." (Russell, 1970). The wages were certainly not as large as those of a new salesman today, but they were sufficient in 1928 to terminate Russell's plans for a legal career. As a full time employee of K M B C, Russell worked as everything

from announcer to entertainer. "I would do a little singing. I would do some writing. In those days you did whatever was necessary in a radio station. . . " (Russell, 1970)

"Between the Bookends"

"Whatever was necessary" was the immediate cause of a new program on KMBC and a new radio personality in the Independence-Kansas City area. Unlike the detailed planning which goes into present radio and television, programs in 1929 often occurred spontaneously (Malone, personal communication, September 15, 1969), or because some scheduled program talent failed to appear. Malone described it this way:

> One day I had to fill in for a program. The Program Director, Dick Smith, called me and said, "Come in, quick, there's no show." And I said, "What can I do in fifteen minutes?" And he said, "Read a book." And I said, "You can't read a book for fifteen minutes." So, he said, "Well, read some poetry." And I said, "I will not! I grew up in this town, boy; they're not gonna call me a sissy!" So he says, "I'll call you by some other name." And I said, "All right." So, he said, looking up at the ceiling, sorta, "The next program will come to you announced by . . . uh . . . Ted Malone?" I shook my head "okay"--and that's where I was really born (Barnes, 1969).

This programming accident occurred just before St. Patrick's Day and the response from listeners seemed to indicate that the new name had given Russell a head start on the popularity which followed his readings' program. "We received some letters, some little four-leaf clovers--shamrocks, I guess it was--clay pipes and all. And a number of notes said, 'As soon as I heard your name, Malone, I knew you were a witty Irishman" (Russell, 1970). The idea of having two names was also intriguing for a young broadcaster, and thus Alden Russell and Ted Malone came to share one life as legal and public labels for the same industrious human being.

The new name was, of course, singularly important, but the birth of the new program initiated by the programming crisis was momentous. While the audience response was extremely gratifying, the personality change of Ted Malone was even more pleasing. Before this time, poetry had little attraction for him. Afterwards, Malone admits, "I was a little surprised at how much I enjoyed

poetry when I read it aloud. I had not thought of it as a personal pleasure. . . of being a satisfaction to one's self" (Russell, 1970).

The satisfaction was evidently shared by his audiences, because later in the same year--due to listeners' requests--the program became a daily presentation entitled, "Between the Bookends." Malone explained the title this way:

> I called it "Between the Bookends" for a very simple reason. By that time, I had realized that one of the problems of all radio programs was: you can put it on the first day, but what're you going to do tomorrow? And, because I like to have as wide a variety of opportunities as possible, I looked at my desk one day and saw that I had a dictionary, a copy of Shakespeare, a diary, an encyclopedia, several old newspapers, some old books of poetry, and some novels. All these were between the bookends. "Hey," I thought, "if I call the program 'Between the Bookends,' I can use anything I want to in it, and just say that things you don't want to throw away you put between the bookends--things you want to save. And that was sort of the philosophy behind the show (Russell, 1970).

The programs of the first few years were "almost exclusively poetry," rather than a combination of literary forms. Occasionally, some short stories appeared, and transitional phrases or introductions to poems were little more than brief ad libs, "just plain talk," that helped to link one program element to another and to produce a quarter-hour of radio enjoyment for both listener and broadcaster (Russell, 1970).

If "Between the Bookends" had any educational value by prompting listeners to better appreciate poetry, or to read more poetry, it was not Malone's intention. The program developed as a purely entertainment feature on the premise that things that entertained Malone would entertain others. There was no passion in his heart to educate anybody to classical literature. "There was never such a thought in the planning of the program. . . . I did the show to have fun," he said, "and I hoped to make my audience have fun. I wanted them to enjoy it" (Russell, 1970). Later in his life, for another program series entitled, "Pilgrimages of Poetry," Malone's educational thrust is exactly opposite (Malone, 1939).

Part of the reasons for the program's acceptance was due to the historical period in which it flourished. In the beginning, the country was in the throes of a

depression, a phenomenon that drew everyone together in a common sense of despair and dedication. Sharing feelings expressed in listeners' poems enabled Malone to offer a sense of identification and understanding in a time of real need. In later years, as the nation emerged from depression and moved into war, the program offered a rallying core of patriotism, sympathy, and national dedication. In both situations, sentimentality and social consciousness proved to be the cohesive forces that secured and kept faithful listeners (Beard, C. A. and M., 1939).

Three characteristics distinguished "Between the Bookends" as a unique radio presentation: (1) The program was aimed at a mass audience and had to contain material that would appeal to as many people as possible. (2) The ideas expressed by such simple verses had to be heard and understood by the radio listener in only one exposure. (3) In spite of being constructed for the mass, the program was delivered to one or two people in a conversational manner. It was always, "Hello, there," never "Good evening, ladies & gentlemen." Malone believed then, and believes now, that people do not listen as a crowd. "Radio is an intimate medium; the largest audience listens individually; talk or read to one person and you will reach them all" (Malone, 1969).

Malone's guidelines were successfully applied to other programs at KMBC. "The Midnight Muse," was a late night poetry reading show with recorded music at first and later with organ stylings by P. Hans Flath and Hugh Studebaker (Kramer, 1970 and Smith, personal communication, September 15, 1970). Popularity of this program led to a new name and hour: "The Friendly Muse" at 9:30 p.m., Mondays through Fridays (Happy Hollow Bugle, 1931, October).

Malone's program successes of the late 1920's were nothing compared to the personal success that occurred in 1930. On November 10, he married Verlia Mae Short of Courtney, Missouri (Who's Who, 1942-43). The two had known each other since high school days in Independence. He was the first boy she ever dated and, although "she had a lot [of dates] after that with other fellas," he was the one who won her (Russell, 1970). From all reports, the former beauty queen and valedictorian from William Jewell and the Continuity Editor of KMBC made a perfect team.

Network Years Before the War

As early as October of 1931, Malone prepared and presented "Between the Bookends" three times a week for KMBC and once a week for the Columbia network (Bugle, 1931, p. 8). Further, he was writing and acting in a variety of the "Happy Hollow" skits which he had begun writing in 1929 (Kramer, 1970). In the February 1, 1932 edition of The Happy Hollow Bugle (p.8), there is this testimony to the volume of Malone's activity: "Since Happy Hollow first went on the air, over 64,800 pages of manuscript have been written for that feature. This is based on 800 days in which there were between 4 and 6 episodes each day." Simultaneously he was writing for and performing on "The Friendly Muse" and on a pre-"You Are There"- type of program called, "Phenomenon," a daily ten-minute feature that dramatized historical events. Malone also wrote and produced dramatic programs for the Columbia network: sixteen by himself and twelve others in collaboration with his former debate coach, P. Caspar Harvey (Who's Who, 1942-43).

As his work load increased, Malone grew in responsibility and audience acceptance. He became production manager, production director, and program director between 1930 and 1934 and was the guiding hand for many of the successful programs that eventually became coast-to-coast features for Columbia. "This station--during Ted's regime--grew from a staff of three to eighty people and originated more CBS network shows than any other network-owned station in America" (Biographical data, 1970, June).

One driving force behind Malone's prolific activity at KMBC can be traced to "Prof" Harvey of William Jewell, who "inspired us with a certain affection for [Robert] Browning [whose principles] he undoubtedly introduced to us and filled us with before we got out of class." (Russell, 1970). According to Harvey, Browning followed three basic guidelines which Malone probably absorbed and used: (1) There is progress in all things. (2) The exhilaration of action in inexhaustible. (3) The prize is in the process. Whatever Malone was doing, or had an opportunity to do, became an avenue for further progress in his career. The actual accomplishment of the assignment was satisfying, of course, but the maintenance of activity itself was exciting. The methods by which the endeavor was resolved--the processes--were, in themselves, precious. Malone's schedule of writing, producing, performing seemed exempt from fatigue; activity seemed to

spur him on to yet more industry. Apparently, Browning's "exhilarating" can be equated to Malone's "having fun."

Extra activities at KMBC found Malone co-editing a promotional house-organ for the station called the Happy Hollow Bugle. Two or three of the special columns bore the Malone touch, such as special poetry from his listeners, letters, and complete schedules of programs. The "popular poetic literature" of his listeners soon found its way into an anthology of poetry aptly entitled, Between the Bookends (Russell, 1934).

The combination of his network popularity on a regional basis and the publication of the book brought Malone to the more careful attention of network officials in New York. By the spring of 1935, both "Between the Bookends" and "Happy Hollow" were broadcast on a national level (New York Times,1935, May). In the fall of that year, Ted and his family moved to New York. With letters ranging between 4,000 and 20,000 a month, the two programs continued on CBS from the New York outlet, WABC [now WCBS] (POETRY, 1935, November). In 1939, Malone left CBS to join the staff of WOR and the Mutual Network, and left there in the fall to launch a two-year, 60-broadcast series which originated from the homes of America's poets and writers--"Pilgrimage of Poetry" and "American Pilgrimage" (Biographical data, 1970). The program content expectations were best expressed by Malone:

> We have deliberately styled the sketches to be . . .words . . .phrases . . . allusions . . .quotations . . .for the express purpose of provoking interest in the author. A little biographical. . . a little descriptive. . .but mostly "words in links". . . coupling the life of the poet to your life with the golden chain of poetry. The programs themselves attempt little more. We hope to give you the feeling of being present in these homes. We hope to condense into a few colorful phrases the essential importance and place of the author in American literature . . but most vital of all we hope to demonstrate how the poetry of each author is related to your life and how a fuller understanding of poetry can give you a fuller understanding and appreciation of the adventure of living (Malone, 1939).

In spite of whatever popularity was generated by the "Pilgrimage" programs, Malone did not rely on them alone for his audience. He "continued his daily quarter-hours of human interest stories and poetry, . . .was on the editorial staffs of Pictorial Review and, later, Good Housekeeping, and published his first four books." He wrote and produced a full hour weekly

dramatic program for the Mutual Network entitled, "Pat Barnes' Barnestormers;" was the editor and National Director of Muzak's Associated Program Service (serving some 500 radio stations); and served as assistant program director of WABC, New York (Biographical data, 1970).

The War Years and After

With the outbreak of World War II, a number of changes occurred in broadcasting. More patriotic themes, more sentimentality, and more inspirationally unifying material appeared on the air, especially in most of Malone's programs. Malone himself ventured into other types of broadcasts. He emceed the NBC variety show, "Swing Shift Frolics" and, in the spring of 1944, the panel quiz show, "Yankee Doodle Quiz," based on American history and featuring many of the poems from his book, Yankee Doodles. While writing and producing this program, he also prepared four broadcast scripts for the Boston Pops Orchestra entitled, "The Four Freedoms" (Biographical data, 1970).

Partially prompted by his beliefs that radio always demanded new programming ideas, that anyone can do anything he wants to if he wants to strongly enough, and that radio needed an Ernie Pyle approach to war reporting, in 1944 Malone decided to expand the variety of his fifteen-year-old network program "Between the Bookends." Accordingly, he boldly arranged to travel abroad; one writer explained the arrangements:

> [Malone] trotted into his boss's office at the Blue Network and asked to be sent overseas as a war correspondent. The idea got no further than the network's news head. He laughed uproariously at such incongruity and went back to stretching his budget so war reporters with more training could get to the front. But Malone . . . rounded up $3,000 and offered to pay his own way over. Such unorthodox, earnest methods impressed. Though the news head shed tears at the prospect, a bigger boss said Malone could go on company funds (Muse correspondent, 1945,October).

"He made his first overseas broadcast as a war correspondent" on May 8, 1944 (Binns, 1945, November) and, until June 6, 1945, toured by plane and jeep the war fronts from Iceland to Athens (Muse, 1945). He explained the content of the programs in this manner:

> [No one was] interested in having you read poetry from Germany and France and so forth, so I was doing stories from over there similar to--and this is rather immodest to say, but--in the manner of Ernie Pyle. As a war correspondent, I did not attempt to prophesy, or to indicate what the policies of the military were going to be, or what they were going to do. I simply told human interest stories of the fellas themselves, three nights a week (Russell, 1970).

The New York Times' radio listings for August 6, 1944, point out that Malone's human interest soldier stories alternated with a program by George Hicks--known for his shows, "The Human Side of the News" (Ted Malone programs collection, 1945).

Malone reported to the American radio audience stories about the boys in all branches of the service during the invasion, the war in Germany, and the victory celebration in Paris. At one time, by accident, Malone crossed over the Ramagen Bridge, the first correspondent to do so (Muse, 1945, p. 93), and actually followed New York-donated Blood to the front lines of Germany where the plasma was administered to wounded soldiers (Programs collection, 1945).

In mid-October of 1945, Malone again convinced his news bosses to send him roaming. He was selected to be the commentator on a "special round-the-world junket on the Globester" for four weeks, "broadcasting from Cairo, Karachi, Manila, and other stops, with side trips to Jerusalem and Tokyo (Muse, 1945, p. 93). Following his return, Malone broadcast from William Jewell College the Achievement Day events of November 15, 1945, during which the college recognized his more than twenty years of contributions to broadcasting.

This new "Ted Malone Show" was a marked variation from the format of "Between the Bookends." Malone commented on the news, though rarely on more than one item a day, into which he cross-stitched biography, anecdote, and opinion--in his best poetry-reading style. He often concluded with a doggerel poem just for old times' sake. The Celebrity Register, in 1959, called the show "a unique program of stories, news features, hard-hitting political editorials, philosophy, humor, and travel reports. . . . A top-rater in daytime radio for 12 years" (First Edition, 1959, pp.478-479).

The fact that Malone's pure poetry reading programs were expanded to include other content speaks well for the growth of the man as a broadcaster. When the advent of television in the late forties and early fifties prompted changes in listeners' habits and tastes, Malone was quick to reflect the

audience's desire for radio news and features. He soon included celebrities from the literary and political arenas, such as Norman Thomas, Mark Van Doren, and Louis Bromfield (Between the Bookends programs for December 1, 1938 and January 25, 1939, and the Ted Malone Show, January 22, 1947), as well as "nationally and internationally known figures in all fields; theater, government, industry and sports. His travels included "fairs, industrial exhibits, pageants, and festivals all across the country." In 1947 he was Master of Ceremonies for the Miss America Pageant. For two seasons he emceed the Sunday Prudential Hour for CBS and was a guest on such programs as "Leave It to the Girls," "We the People," and "Strike It Rich" (Biographical data, 1970).

Malone's growth as a reporter-writer-interpretationist continued to expand between 1950 and 1956. His quarter-hour program was still on ABC and he reported the events of the Winter Olympics in Norway in 1952--on radio for ABC, and on film for CBS News. His focus and assignments maintained their variety and importance:

> Malone planned the London end of ABC's coverage of the Coronation of Queen Elizabeth (1953), [for which he wrote] six full half hours of radio shows featuring top Coronation personalities in London [that were] broadcast six weeks before the ceremonies. And then, from London, as a climax to ABC's full staff coverage of the pageant and procession, Malone was the only American reporter to broadcast simultaneous, live descriptions of the events in the Abbey as they were occurring (Biographical data, 1970).

During the first three years of the fifties, Malone commuted from New York to Cleveland to write and perform a nightly, sponsored television news program entitled, "Today's Top Story." As part of his favorite shows, he arranged telephone broadcasts between the military in Asia and their folks at home (Biographical data, 1970).

Extended Malone visits were broadcast with "Wrong Way " Corrigan; Mrs. Eleanor Roosevelt; Madame Chiang Kaishek (just before the fall of China to the Communists); John Scopes, of the famous Tennessee trail on the teaching of evolution; the radar man who spotted the enemy as they approached Pearl Harbor; the mayor of Nome, Alaska, as he reported Santa Claus's progress; the Royal Family's attending physician prior to the birth of Prince Charles; and the Kremlin in Russia (but not with Stalin, unfortunately, since for weeks all Malone's attempts were thwarted by operators who could not "establish communication").

As a final venture of the early fifties, Malone narrated the dramatic series, "Crossroads," on the ABC Network (Biographical data, 1970).

By 1957, Malone had established "Ted Malone Productions" as an independent operation to consult, write, record, and produce audio-visual presentations for radio, televisions, and films. As the increasing successes of television caused ABC Radio to make major programming changes, Malone expanded his personal business into a syndicated operation. He undertook an industrial broadcast series for the National Association of Manufacturers; produced sound tracks for industrial, educational, and theatrical films; wrote and produced a number of slide-film presentations and radio and television commercial announcements; and continued recording and distributing his (by this time) five-minute human interest programs for various stations throughout the country. (Biographical data, 1970).

In the early seventies he was Director of the Encyclopedia of Recorded Sound Project of the National Association of Broadcasters, the duties of which called for for locating, organizing, and cataloguing all recorded sound available all over the world. A good portion of this material could come from Malone himself, since he once wrote and produced a coast-to-coast broadcast entitled, "The Sound of Your Life," based upon the news-worthy sounds he had recorded "on the spot" during his travels abroad (Biographical data, 1970)

Whatever the task, Malone continually relied on oral interpretation and strove to communicate with his listeners conversationally and convincingly through his readings; he seemed to be always the broadcaster--always the interpretationist. Professor Harvey claims that part of Malone's success lies in his sincerity, and Malone confirms that claim by insisting that the broadcast interpretationist must "be himself. . . .It's never corny if you really mean it" (Celebrity Register, p. 479).

Ted Malone "retired" in the middle seventies from his production merry-go-round, but continued his five-minute, syndicated programs in the East and Mid-West until 1985. He shared residences in Connecticut and Clearwater, Florida, until the spring of 1986 when he returned to Stamford, Connecticut, to be near his children and grandchildren. Having contributed more than 60 prolific years to broadcasting and its development, Frank Alden Russell--Ted Malone--died in 1989 at the age of 81, a broadcast pioneer of incomparable worth.

REFERENCES

Barnes, R. (1969). Program auditions soundsheet (a recording). American History Comes to Life. Greenfield Village, Dearborn, MI.

Beard, C. A. & M. (1939). America in Midpassage. New York. Macmillan.

"Between the Bookends" programs, December 1, 1938 and January 25, 1939 (NBC-Blue), and the "Ted Malone Show," January 22, 1947.

Between the Bookends radio program (#4), January 20, 1947.

Binns, W. P. Achievement day address. November 15, 1945. William Jewell College, Liberty MO.

Biographical data, June 27, 1970. Ted Malone Productions.

"Frank Alden Russell," The Forensic of Pi Kappa Delta, 1928, pp. 42-45, 54, and 74.

Happy Hollow Bugle, October 31, 1931, p. 4. KMBC, Kansas City.

Harvey, P. C. Personal communication, June 30, 1970.

Kaplan, M. A. (1949). Radio and Poetry. New York. Columbia University Press.

Kramer, R. L. Personal communication, September 5, 1970, Encino, CA

Longley, M., Silverstein, L., & Tower, S. A. 1960. America's Tastes: 1851-1959. New York. Simon and Schuster.

Malone, T. (1939). A Listener's Aid to 'Pilgrimage of Poetry': Ted Malone's Album of Poetic Shrines. New York. Columbia University Press, unnumbered first and second pages. [The spaced dots are as printed in Malone's work].

Malone, T. Personal communication, September 15, 1969. Bronxville, NY

Muse correspondent, Newsweek, October 29, 1945, p.90 ff.

New York Times for January 5, 1930; April 6, 1930; January 17, 1932; October 21, 1934; and February 4, 1940.

New York Times, May 12, 1935, sec. 10, p. 10.

POETRY: A Tear-Jerking Cupid Seeks to Make Good in Big City. Newsweek, November 9, 1935, p. 25.

Radio Check List, Newsweek, November 9, 1935, p. 25.

Radio programs of the week. New York Times, August 6, 1944, sec. 2 ,p.6.

Russell, (F). A. ©1934. "From the press of the Lewis Printing Company, Kansas City, MO."

Russell, F. A. Personal communication, Bronxville, N.Y., June 27, 1970.

Smith, J. W. Personal communication, September 15, 1970. Los Angeles, CA.

Summers, H. B. (1958) A Thirty Year History of Programs Carried on National Radio Networks in the United States 1926-1956. Columbus. Ohio State University.

Ted Malone programs collection, Carnegie Library, William Jewell College, Liberty, MO.

"Ted Malone," Who's Who in America, 22, (1942-43), p. 1427. Chicago. The A. N. Marquis Company.

Ted Malone, The Celebrity Register, First Edition, 1959, pp. 478-9.